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BIBLIOGRAPHY OF THE WORKS OF DANTE GABRIEL ROSSETTI

BY

WILLIAM MICHAEL ROSSETTI

ELLIS
29, NEW BOND STREET, LONDON, W
1905

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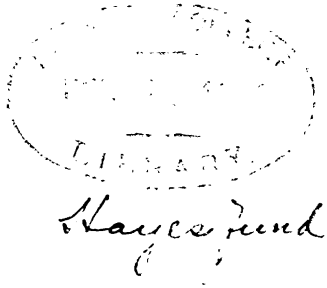

Two hundred and fifty copies printed.

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PREFATORY NOTE

THIS Bibliography of Dante Gabriel Rossetti was first published in a serial named *The Bibliographer* (Dodd, Mead, and Co., New York), in the numbers for December 1902 and January 1903. Prior to re-issuing it in the present form, it has been carefully revised. Some omissions have been supplied, and some details added, and some works published since the original printing are recorded. The number of items in the main body of the Bibliography has increased from thirty-nine to fifty-four. The Index also is an addition.

W. M. R.

June 1905.

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BIBLIOGRAPHY

IN drawing up this bibliography, I have been guided partly by my general knowledge of the facts, and of course by present inspection of the several books, and partly by the bibliography appended to the *Life of Dante Gabriel Rossetti* by Joseph Knight, 1887. In this latter instance the bibliographer was Mr. John P. Anderson, of the British Museum, well known as efficient; I supplied him with some of his materials. In or about 1898 I was informed that another bibliographer, of deservedly high repute, was engaged upon the writings of Dante Rossetti. His work, if he had persevered with it, would presumably be more elaborate than this of mine; whether it could be made much more complete —apart from the registering of later editions, which I do not attempt in any detail—I feel some degree of doubt.

1843.

(1) Sir Hugh the Heron. / A Legendary Tale, / in Four Parts. / By Gabriel Rossetti, Junior. /. . ./. . ./. . ./. . ./London: MDCCCXLIII./ G. Polidori's Private Press,/15, Park Village East, Regent's Park. / (For Private Circulation only.)

Small quarto, pp. 24.

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The exact Christian names of the writer were Gabriel Charles Dante: it was towards May 1849 that he began using the signature Dante Gabriel, which he ever afterwards retained. He was then just about twenty-one years of age, having been born on 12 May 1828. G. Polidori was his maternal grandfather. This ballad-poem, based upon a prose tale by Allan Cunningham, was mostly written towards 1840; completed in 1843, with a view to its being printed. In his adult years Rossetti entertained a great—even an exaggerated—contempt for this boyish performance, and was reluctant that any one should know anything about it. He once got me to destroy a rather considerable stock of copies which remained in my hands. The poem has never been published.

1849.

(2) Catalogue of the Free Exhibition of Modern Art, Hyde Park Corner, 1849.

In this gallery Rossetti exhibited his first picture, The Girlhood of Mary Virgin, No. 368 in the catalogue. Herein was printed (2) a sonnet which he had written to illustrate his picture, beginning with the line "This is that blessed Mary, pre-elect." The same sonnet, slightly modified in diction, appears in the Poems privately printed, and in the Poems, 1870 (Nos. 14 and 17), under the title Mary's Girlhood. Rossetti also wrote in 1849 a second sonnet illustrative of the picture. It begins "These are the symbols. On that cloth of red." This second sonnet was not in the catalogue; but Rossetti got it printed on a piece of gilded paper, which was attached to the frame of the painting. It was not otherwise published during his lifetime. Mr. William Sharp

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introduced it into his book, *Dante Gabriel Rossetti, a Record and a Study*, 1882, and afterwards it appeared in Rossetti's Collected Works (No. 42).

1850.

The Germ. This magazine, of which four numbers were published from January to May 1850, was named in the first two numbers *The Germ: Thoughts towards Nature in Poetry, Literature, and Art*; in the last two numbers, *Art and Poetry; Being Thoughts towards Nature.* It excited little notice during its existence, and none for several years ensuing; but has since then been much sought after, and in one instance £104 was paid for a copy. *The Germ* has been twice reprinted: first by Mr. Mosher (Portland, Maine) in 1898; and in 1901, in a form of strict facsimile, by Stock (London). To the latter I wrote an Introduction which supplies many details as to the contributions of Dante Rossetti and of others. *The Germ* contains the following contributions by Rossetti:

In No. 1—

(3) Songs of One Household./No. 1./My Sister's Sleep.
Hand and Soul.

In No. 2—

The Blessed Damozel.

In No. 3—

The Carillon. / (Antwerp and Bruges.)
From the Cliffs: Noon.

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In No. 4—

A Dialogue on Art.

[The Dialogue itself is by John Orchard; the Prefatory Note to it is by Rossetti.]

Pax Vobis.

Sonnets for Pictures. / 1. / A Virgin and Child, by Hans Memmeling; in the Academy of Bruges. / 2. / A Marriage of St. Katherine, by the same; in the Hospital of St. John / at Bruges. / 3. / A Dance of Nymphs, by Andrea Mantegna; in the Louvre. / 4. / A Venetian Pastoral, by Giorgione; in the Louvre. / 5. / "Angelica rescued from the Sea-Monster," by Ingres; in the / Luxembourg. / 6. / The same.

All these contributions are in verse, except Hand and Soul, and the Prefatory Note to the Dialogue on Art.

The poems have all been republished in various forms, mostly with alterations. My Sister's Sleep (which is the only composition under the heading, Songs of One Household) is in the Poems, 1870 and 1881. The Blessed Damozel was republished in *The Oxford and Cambridge Magazine*, 1856, and in the Poems, 1870 and 1881. It has also appeared in various separate editions, some of them illustrated (*e.g.* No. 49); these are generally the first form of the poem, as it was printed in *The Germ*, not the revised form, as in the Poems, which is still copyright. A Cantata of the Blessed Damozel was composed by Mr. Reginald Clarke, and published towards 1899. The Carillon was not republished by Rossetti himself, but it appears in his Collected Works, with a title Antwerp and Bruges, which he substituted later

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on. From the Cliffs: Noon, was republished in the Poems 1870 and 1881, as The Sea-Limits. Pax Vobis is in the Poems, 1881, as World's Worth. Of the six Sonnets for Pictures, Nos. 3 to 6 are in the Poems, 1870 and 1881, the titles of Nos. 3, 5, and 6, being somewhat altered. Nos. 1 and 2 are only in the Collected Works.

The prose tale Hand and Soul was republished in *The Fortnightly Review*, 1870 (vol. 8), with some minor alterations. It had also been reprinted, privately, in 1869—as to which see No. 14. In 1895 it was brought out at the Kelmscott Press in a single small volume, with shoulder-notes written by William Morris; and in 1905 in the series entitled *Little Prose Masterpieces* (Foulis).

The Critic: the London Literary Journal. This was a weekly review of much the same character as *The Athenæum*: it was edited by Mr. (afterwards Serjeant) Edward William Cox.

In the number for 1 December 1850:

(4) Exhibition of Modern British Art at the Old Water-Colour Gallery.

For the greater part of 1850 I was the art-reviewer of *The Critic*: I relinquished towards the end of the year, and Mr. Frederic George Stephens (like myself, a member of the "Præraphaelite Brotherhood") succeeded me. Rossetti wrote this preliminary notice of the Exhibition in question, but not the notice itself.

1851.

The Spectator.

In the Number for 30 August 1851:

(5) The Modern Pictures of all Countries, / at Lichfield House.

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Between November 1850 and October 1858 I was the art-critic of *The Spectator*. Dante Rossetti was not in any degree associated with me as critic; but, I being at the time out of town, he wrote, as my substitute, this notice of the "Modern Pictures."

In the number for 6 September 1851:

(5A) Exhibition of Sketches and Drawings, / in Pall Mall East.

A similar remark applies here.

1853.

The Critic (see No. 4).

In the number for 1 April 1853:

(6) Il Losario: Poema Eroico Romanesco, di Ser / Francesco Polidori. Messo in luce, coll'/ aggiunta di Tre Canti, da Gaetano Polidori,/ suo nipote. Firenze e Londra. [Losario: a / Poetic Romance. By Ser Francesco Polidori. / Now first published, with the addition of Three / Cantos, by his nephew, Gaetano Polidori. / Florence and London.]

This review, including some verse-translations, was written by Rossetti to please his grandfather, Gaetano Polidori (see No. 1). In consideration of the verse-translations, it is given, in the Collected Works, among the "Translations from the Italian, German, and French," and not among the "Prose, Literary Papers."

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The Dusseldorf Artists' Annual (English edition).

In the issue for 1853:

(7) Sister Helen.

Mrs. William Howitt, with whom Rossetti was then well acquainted, acted as English editress of this publication; and at her request he contributed this ballad-poem. He signed it H. H. H. (the initials appropriated to a very hard drawing-pencil), because, as he said, people alleged that his style in verse was hard. The poem, with some alterations or additions in each instance, reappears in the Poems, 1870 and 1881. There was also, in 1857, a separate print of the poem, with the imprint, "Oxford, For Private Circulation." The person concerned in this reissue is not named: it was in fact the Rev. William Fulford, who had edited *The Oxford and Cambridge Magazine*.

1856.

The Oxford and Cambridge Magazine. Sir Edward Burne-Jones and William Morris, with both of whom Rossetti was intimate at this date, had to do with this magazine—more especially Morris.

(8) The Burden of Nineveh.
The Staff and Scrip.

These poems, as well as the Blessed Damozel, already mentioned (see No. 3), appeared unsigned in *The Oxford and Cambridge Magazine*, the numbers respectively for August and December. They were republished in the Poems, 1870 and 1881. Ruskin, not knowing at the time who the author might be, was particularly struck with The Burden of Nineveh, and he wrote to Rossetti enquiring as to authorship.

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1861.

(9) The Early Italian Poets/from Ciullo d'Alcamo to/Dante Alighieri/(1100—1200—1300)/ in the original metres/together with Dante's Vita Nuova/translated by D. G. Rossetti / Part I. Poets chiefly before Dante / Part II. Dante and his Circle/London:/Smith, Elder & Co. 65, Cornhill./1861./The rights of translation and reproduction, as regards all editorial parts/of this work, are reserved.

8vo, pp. xxxvi, 464.

As will be perceived from what is aforestated, this is the first volume published by Rossetti. Most of the translations were made many years before 1861: some of them may be as early as 1845—not many would be later than 1849. All had been subjected to revision from time to time. The book was well received; and it was recognized that the poetical faculty evinced in it was something more than that of a simple translator. Until this volume came out, very little was known of Rossetti as a poet, most of the few things which he had printed being anonymous. At the end of the volume appears a notice in these words: "Shortly will be published, Dante at Verona, and other Poems. By D. G. Rossetti." At the date when this notice was printed, there was every expectation that a volume would be published accordingly; but, in consequence of the death of his wife in February 1862, Dante Rossetti gave up the idea of producing any such book, and he even (as has often been recorded) buried in his wife's coffin the MS. of the poems in question. For the volume, The Early Italian Poets, Rossetti made a design of two lovers kissing in a rose-garden (similar to a later

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composition known as Le Roman de la Rose). This design was cut on wood, to serve as a title-page: but the edition finally appeared without the design. One copy containing the design used to belong to William Bell Scott: he considered it, and perhaps correctly, to be the *only* copy so illustrated. As to a re-cast (1874) of The Early Italian Poets, entitled Dante and his Circle, see No. 29. A few copies of The Early Italian Poets were done up in paper before the volume was regularly published. These copies do not give the imprint of Messrs. Smith, Elder, and Co., nor the Index of First Lines. I have seen two such copies: there must have been a few others, but the total number was certainly quite small.

Persons who wish to read the Early Italian Poets (or Dante and his Circle) in the light of literary criticism more recent than that of Rossetti himself, may with advantage consult the edition of 1904 in the series *The Temple Classics* (Dent and Co.). It contains "Editorial Notes" by Mr. Edmund G. Gardner, which re-discuss, and no doubt in several instances rectify, observations and attributions made by Rossetti. The text of the book is, in this edition, reproduced with substantial, but not literal, accuracy.

1863.

Poems: an Offering to Lancashire. Victoria Press, London.

This was a small volume got up to be sold for the benefit of sufferers from the "Cotton-famine" consequent upon the American Civil War. Rossetti contributed to the volume

(10) Sudden Light.

The lyric begins "I have been here before". It was republished, with some verbal improvements, in the Poems, 1870. Miss Isa Craig, afterwards Mrs. Knox, edited the

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Offering to Lancashire. She contributed to it, along with George MacDonald, Allingham, Monckton Milnes, Frederick Locker, Christina Rossetti, and a few others.

Life of William Blake, by Alexander Gilchrist, two volumes.

Rossetti, after the death of Gilchrist who had not absolutely completed his book, edited the Selections from Blake's Writings which form the principal content of vol. 2, and also wrote various passages in vol. 1. These contributions by Rossetti, modified or supplemented, appear likewise in the second edition, 1880, of Gilchrist's book. In Rossetti's Collected Works, vol. 1, pp. 443-77, they are reprinted from the edition of 1880, and are as follows:

(11) William Blake.
From the Poetical Sketches / [Printed in 1783. Written 1768-77. æt. 11-20].
Songs of Innocence and Songs of Experience. / [Engraved 1789].
Ideas of Good and Evil.
Prose Writings.
The Inventions to the Book of Job.
Jerusalem.

1868.

Notes on the Royal Academy Exhibition, 1868. Part I. By William Michael Rossetti. Part II. By Algernon C. Swinburne.

In Part II. Mr. Swinburne introduced three Sonnets by Dante Rossetti,

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(12) Lady Lilith.
Sibylla Palmifera.
Venus Verticordia.

These sonnets were republished in the Poems, 1870, the third being there named simply Venus. They were also republished in 1881. The two former sonnets were then included in the Ballads and Sonnets, as forming part of the series, The House of Life. The titles are altered into Body's Beauty and Soul's Beauty, respectively. The third sonnet, again named Venus Verticordia, is in the Poems, 1881.

1869.

The Fortnightly Review.

(13) Of Life, Love, and Death: Sixteen Sonnets. / Sonnets I., II., III., IV. / Willowwood. / Sonnet V. / Sleepless Dreams. / Sonnet VI. / Lost on Both Sides. / Sonnet VII. / Run and Won. / Sonnet VIII. / A Superscription. / Sonnet IX. / Winged Hours. / Sonnet X. / The Landmark. / Sonnet XI. / Broken Music. / Sonnet XII. / Lost Days. / Sonnet XIII. / Known in Vain. / Sonnet XIV. / Inclusiveness. / Sonnets XV., XVI. / Newborn Death.

All these sonnets were republished in the Poems, 1870, forming part of the series termed "Sonnets and Songs, towards a work to be called 'The House of Life.'" Sonnet VII received an altered title, The Vase of Life. They were again republished in the Ballads and Sonnets, 1881, as forming part of The House of Life.

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(14) Poems. /(Privately Printed) [Bears at the end the imprint] London: Strangeways and Walden, Printers, 28 Castle St., Leicester Sq.

12mo, pp. 166.

The principal contents of these sheets (which were never bound, but a few copies may have been done up in a paper wrapper) are The Blessed Damozel, Nocturn, The Burden of Nineveh, Ave, The Staff and Scrip, Sister Helen, Stratton Water, Sonnets and Songs, towards a Work to be called 'The House of Life,' [32 sonnets and 14 songs], Sonnets for Pictures and other Sonnets [20 in all], Hand and Soul. As to one of the Sonnets for Pictures, Mary's Girlhood, see No. 2. Prefacing the contents, a note is printed as follows: "[Most of these poems were written between 1847 and 1853; and are here printed, if not without revision, yet generally much in their original state. They are a few among a good many then written, but of the others I have now no complete copies. The 'Sonnets and Songs' are chiefly more recent work.] D. G. R. 1869." The statement as to "no complete copies" refers to the fact (see No. 9) that various poems had been buried in Mrs. Dante Rossetti's coffin.

My brother caused the poems in these sheets to be "privately printed," with a view to convenience in considering whether any and which of them should be published. At his death in 1882 I found in his house a very few copies of the printed sheets. He must certainly, towards 1869, have given away among friends some few other copies: in what hands these might now be traceable I am unable to say.

When he proceeded to publish these and other compositions in the volume named Poems, 1870 (No. 17), Rossetti

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excluded, as being in prose, the tale Hand and Soul (as to which see also No. 3). He then caused various copies of Hand and Soul to be done up in a drab wrapper; and he gave some of them away, but never sold them. These copies appear to be the same printing as in the Poems privately printed; but the pagination is altered, and runs from p. 1 to 22, and at the close is printed "Dante Gabriel Rossetti, 1850." From time to time copies of Hand and Soul, in this form, have turned up for sale, and have commanded high prices.

The Poems Privately Printed may be distinguished from proofs of the Poems, 1870, by the fact that in the former there is no headline to the page beyond the mere numbering of the pages; whereas in the latter book there is an ordinary headline.

(15) After the French Liberation of Italy. Leaflet, 8vo.

This poem, a sonnet, was privately printed about the same time as the set of poems (No. 14); but was not admitted, I think, into any copy of that compilation. Neither had it ever been published with authority until, in 1904, it was included in the book (No. 54). There was, however, a reprint of it, with the song At the Fall of the Leaf (see No. 41) under the title of "Verses. Privately Printed, 1881." 8vo. The original leaflet is signed "D. G. R. 1859." The reason for the exclusion of this sonnet is that its political subject-matter (a disparagement of the action of Napoleon III. in the Italian campaign of 1859) is presented under a physical metaphor to which exception might be taken on the ground of decorum.

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1870.

(16) Poems. / (Privately Printed).
12mo, pp. 231.

After Rossetti had recovered (October 1869) the poems buried in his wife's coffin, he continued obtaining private prints of his various compositions, including those recovered poems, and also some poems which he had only written after the first stages in the private printing had passed. I have a copy comprising, besides the items specified under No. 14, the following: Troy Town, Eden Bower, Dennis Shand, My Sister's Sleep, A Last Confession, Jenny, The Portrait, Dante at Verona. The first-named two poems were written after our No. 14 had been printed; the other six must have been the poems recovered from the coffin. As to Dennis Shand, see No. 54.

(17) Poems / by / Dante Gabriel Rossetti. / London: / F. S. Ellis, 33 King Street, Covent Garden. / 1870.
8vo, pp. x, 282.

There were also 18 copies printed on large paper, and 12 copies on fine paper.

This volume—being the volume which along with The Early Italian Poets (No. 9) established Rossetti's poetical reputation—contains the poems specified under Nos. 14 and 16; also the poem named The Stream's Secret, which was completed shortly before the publication of the volume. Dennis Shand was omitted. Moreover, a sonnet which appears in Nos. 14 and 16 was omitted, entitled On the Site of a Mulberry-Tree: planted by Wm. Shakspeare; felled by the Rev. F. Gastrell. This sonnet was ultimately

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published in *The Academy*, 15 February 1871. There were several editions (six up to 1874) of the volume of Poems, published either by F. S. Ellis, or by the firm of Ellis & White. The binding and the fly sheets are Rossetti's own design: a few copies, preceding the completed binding, were issued in a quite plain cloth binding. There was also an American edition; and, prefaced by Francis Hueffer, a Tauchnitz edition. As to the later volume of 1881, named likewise Poems, see No. 34.

Notes and Queries, 5 February 1870, 4th series, vol. 5, p. 154.

(18) Ebenezer Jones.

This is a reply to a query made by Mr. Gledstanes-Waugh regarding a little-known poet, author of "Studies of Sensation and Event." Reproduced in the Collected Works, vol. i, p. 478.

1871.

The Academy.

In the number for 1 February 1871.

(19) Madeline, with other Poems and Parables. By Thomas Gordon/Hake, M.D. London: Chapman & Hall. 1871.

Reprinted in the Collected Works, vol. 1, pp. 489-99.

In the number for 15 April 1871.

(20) Maclise's Character-portraits.

Relates to a series of humorous portraits, chiefly of literary men and women, which Maclise published in *Fraser's Maga-*

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zine from 1830 to 1838. The article reappears in the Collected Works, vol. 2, pp. 506-11.

The Dark Blue. This was a monthly magazine, edited by a gentleman connected with the University of Oxford. It had a very brief existence. In one of the numbers appeared

(21) Down Stream.

A short ballad, with two woodcut illustrations by Ford Madox Brown. It was at first called The River's Record. It reappeared in the Poems, 1881 (No. 34).

The Athenæum.

In the number for 16 December 1871.

(22) The Stealthy School of Criticism.

Mr. Robert Buchanan, under the pseudonym of Thomas Maitland, published in *The Contemporary Review* for October 1871 an article named "The Fleshly School of Poetry," assailing the writings of Rossetti and some other authors. Rossetti replied by this paper in *The Athenæum*, which was an extract from a longer reply which he proposed to bring out as a pamphlet. The publisher to whom the longer reply was entrusted was advised that it might be made the subject of an action for libel. It was therefore with-held, and ultimately the publisher destroyed it. The paper in *The Athenæum* is reproduced in the Collected Works, vol. 1, pp. 480-88.

1872.

The Fortnightly Review.

In vol. xi, pp. 14, 15.

23) The Cloud Confines.

Republished in Ballads and Sonnets (No. 35).

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1873.

The Fortnightly Review.

In vol. xiii, pp. 537-42.

(24) Parables and Tales. By Thomas Gordon Hake.

A review, reprinted in the Collected Works, vol. 1, pp. 500-9.

The Athenæum.

In the number for 24 May 1873.

(25) Sunset Wings.

Reproduced in Ballads and Sonnets (No. 35).

1874.

The Athenæum.

In the number for 30 May 1874.

(26) Thames Valley Sonnets./I.—Winter./II.—Spring.

These sonnets (without the heading Thames Valley Sonnets) were reproduced in the Ballads and Sonnets (No. 35).

In the number for 13 June 1874.

(27) Tommaseo's Lyrics./I.—The Young Girl./II.—A Farewell.

These are two translations, with a brief prefatory note. The translations are reprinted in the Collected Works, vol. 2, and the prefatory note appears among the notes concluding the volume.

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In the number for 14 November 1874.

(28) Oliver Madox Brown.

This is a sonnet consequent on the death of Oliver Madox Brown, son of Rossetti's intimate friend, Ford Madox Brown. Oliver, who had shown a singular degree of promise as both painter and romancist, died on 5 November 1874, aged nineteen. He is recorded in the Dictionary of National Biography. The sonnet was reproduced in the volume Ballads and Sonnets (No. 35) under the title, Untimely Lost. (Oliver Madox Brown, Born 1855; Died 1874.)

(29) Dante and his Circle:/With the Italian Poets preceding Him. /(1100-1200-1300). /A Collection of Lyrics, / edited and translated in the original metres, by / Dante Gabriel Rossetti. / Revised and re-arranged edition. / Part I. / Dante's Vita Nuova, &c. / Poets of Dante's Circle. / Part II. / Poets chiefly before Dante. / London: / Ellis and White, 29 New Bond Street. / 1874.

8vo, pp. xxiv, 468.

This book is essentially the same as No. 9, The Early Italian Poets. The chief difference is that the order of arrangement has been reversed, Dante and his contemporaries being here placed first, and the other poets second.

1875.

The Athenæum.

In the number for 28 August 1875.

(30) Sonnets for Pictures. /(Italian and English)/

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Proserpina. / Proserpina. / La Bella Mano. / La Bella Mano.

These sonnets were re-published in the volume Ballads and Sonnets (No. 35), with some slight change in the English Proserpina and in the Italian Bella Mano. They relate to pictures painted by Rossetti himself.

1879.

The Athenæum.

In the number for 11 January 1879.

(31) Francesca da Rimini. / (Dante, Inf., c. V.)

A translation consisting of thirty-one lines. Reproduced, with slight alterations, in the Poems, 1881 (No. 34).

1881.

The Athenæum.

In the number for 1 January 1881.

(32) 'The Holy Family.' / (By Michael Angelo, in the National Gallery.)

A sonnet, reproduced in the volume Ballads and Sonnets (No. 35).

In the number for 3 September 1881.

(33) Pride of Youth.

A sonnet reproduced in like manner, being No. XXIV in the House of Life.

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(34) Poems/by/Dante Gabriel Rossetti./A new edition./London:/Ellis and White, 29 New Bond Street. / 1881.

8vo, pp. xiv, 294.

There were also 31 copies printed on large paper.

This book is in many respects the same as No. 17, bearing the same title. The two are, however, by no means identical. The volume of 1881 includes four poems which do not appear in that of 1870—Down Stream (see No. 21), Wellington's Funeral, World's Worth (see No. 3), and The Bride's Prelude—a long but uncompleted poem written long before 1881. On the other hand, it omits all the sonnets proper to the House of Life (see No. 14): it also omits the following sonnets: Saint Luke the Painter, Lilith, and Sibylla Palmifera. As to the compositions thus omitted, see the Ballads and Sonnets (No. 35). One poem is re-named, viz., Beauty (Sappho), instead of One Girl. It may be worth noting that in the library of the British Museum the fact passed without observation that the Poems of 1881 were to some extent a different book from the Poems of 1870. Some years after my brother's death, I found that the library did not contain any copy of the Poems of 1881, and thus (to omit minor differences) had no record of one of his principal compositions, The Bride's Prelude. I pointed out the deficiency, and it was remedied.

(35) Ballads and Sonnets / by / Dante Gabriel Rossetti. / London: / Ellis and White, / 29, New Bond Street, W. / 1881.

8vo, pp. xii, 335.

There were also 30 copies printed on large paper.

The ballads are Rose Mary, The White Ship, and The

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King's Tragedy. The White Ship, with the omission of one phrase, has been reproduced in a sixpenny edition for school children. The King's Tragedy, in an abridged form for recitation sanctioned by me, appears in a volume, *Voice, Speech and Gesture*, by Hugh Campbell, M. D., R. F. Brewer, B. A., and Henry Neville (London, Deacon & Co., 1899). Then follows The House of Life, which (including an Introductory Sonnet) consists of 102 sonnets; the index shows which of these sonnets had appeared in the Poems, 1870; and all the compositions other than sonnets which had previously been included in The House of Life (see No. 14) are now excluded. Also one sonnet, named Nuptial Sleep, is excluded. When it appeared in the volume of 1870, it was objected to as indelicate, and since then it had not appeared in any authorized edition of Rossetti's works until the illustrated edition (No. 54) was issued. As to this question of indelicacy, it may be observed that Rossetti, as he stated in his Stealthy School of Criticism, (No. 22), would not have published the sonnet, if standing alone as a separate composition; but he considered that it had a rightful claim to appear as one among the many compositions of varied subject-matter forming The House of Life, and in that sequence he published it. From this view I did not seriously dissent; and I might have reinserted this sonnet in the Collected Works, but for the consideration that The House of Life, as completed in the Ballads and Sonnets, does not comprise it, and therefore it might be deemed no longer a portion of that sequence for which alone my brother held it to be appropriate. In The House of Life, in the Ballads and Sonnets volume, are included the three miscellaneous sonnets omitted, as above stated, from No. (34). St. Luke the Painter appears as the first of three sonnets named Old and New Art; the titles of Lilith and Sibylla Palmifera are changed respectively into Body's Beauty and Soul's Beauty. Then, following The

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House of Life, come Lyrics, &c. (13), including Soothsay, The Cloud Confines, &c. Finally, Sonnets (25). Of these Sonnets, seven relate to pictures by Rossetti—two of them (see No. 30) are in Italian as well as English; two others relate to Italian pictures; five to English poets; the remainder are of various subject-matter. Like the Poems, 1870, the Ballads and Sonnets were reproduced in America, and in a Tauchnitz edition, prefaced by Francis Hueffer. The House of Life has been twice translated (so have some other poems by Rossetti)—into French as La Maison de Vie, par Clémence Couve, 1887, and into German as Das Haus des Lebens, by Otto Hauser, 1900. Twelve of them, translated into German by Alfred von Ehrmann, are also in a volume entitled *Entwicklung*, 1903. In my book named *Dante Gabriel Rossetti as Designer and Writer* (1889), a prose abstract of the Sonnets is given, simply for the purpose of clearing up any obscurities of expression. A separate edition of The House of Life was brought out at Boston in 1894.

(36) Dante's Dream / on the Day of the Death of Beatrice: 9th of June, 1290.
Quarto fly-sheet.

Signed D. G. R. This is a brief description of the large picture by Rossetti, as exhibited in Liverpool in 1881, and thence bought for the Walker Art Gallery. It ought to have been reprinted in the Collected Works, but was omitted through inadvertence.

1882.

Sonnets of Three Centuries, edited by T. Hall Caine.

(37) Raleigh's Cell in the Tower.

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This sonnet not previously published, along with some other sonnets which had been published, appears in Mr. Caine's volume. It reappears in the Collected Works.

The Century Magazine.

In the number for September 1882.

(38) "The Church Porches." II.

Dante Rossetti having died in April 1882, this is the first writing of his that was published posthumously, in an article named *Dante Gabriel Rossetti*, by Mr. E. W. Gosse. Rossetti, towards 1852, wrote two sonnets entitled The Church-porch (the word "Porches," used in Mr. Gosse's article, appears to me a misnomer). One of the two sonnets had been published by Rossetti in the Ballads and Sonnets; he viewed the second sonnet with some disfavour, and left it unpublished. In consequence of this decision of his, I also, in the Collected Works, omitted that sonnet.

In *Dante Gabriel Rossetti, a Record and a Study*, by William Sharp (p. 405).

(39) A sonnet, To P. B. Marston.

Written towards 1880, and reprinted in the Collected Works.

In *Recollections of Dante Gabriel Rossetti*, by T. Hall Caine (p. 256).

(40) On certain Elizabethan Revivals.

This sonnet (reproduced in the Collected Works) had at first been given to Mr. Caine by Rossetti for the Selection, (No. 37), but was ultimately withdrawn, as being out of harmony with other sonnets contributed to the volume.

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1884.

Love-Lily and other Songs, by Dante G. Rossetti, set to music by Edward Dannreuther.

(41) Autumn Song.

This lyric, a very early production, was for the first time published with authority in this form, along with five other songs previously published. It had previously been printed, under the title At the Fall of the leaf, in 1881 (see No. 15). It reappears in the Collected Works.

1886.

(42) The Collected Works / of / Dante Gabriel Rossetti / Edited / with Preface and Notes / by / William M Rossetti / In Two Volumes / Volume I / Poems / Prose—Tales and Literary Papers / Ellis and Scrutton / London / 1886 / All rights reserved

Crown 8vo, pp. xliv, 528.

Volume II. / Translations / Prose—Notices of Fine Art

pp. xl, 521.

There was also a large paper issue of 30 copies, bound in four parts.

This book may, in a general sense, be regarded as Rossetti's "Complete Works"; but I did not give it that title, on the ground that two compositions of his had been assigned to Mr. Theodore Watts-Dunton (they remain as yet unpublished), and that a few writings, to which I had access, had been advisedly left unpublished by the author, and in several instances I thought it right to follow his lead.

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In some other instances, for one reason or another, mostly because I considered the item quite good enough to deserve publication, I inserted it. The following are the items which were for the first time published in the Collected Works:

In Vol. I.—
(Poems)

At the Sun-rise in 1848; The Lady's Lament; A Trip to Paris and Belgium; The Staircase of Notre Dame, Paris; Near Brussels—A Half-way Pause; On Leaving Bruges; Vox Ecclesiæ, Vox Christi; The Mirror; During Music; English May; Dawn on the Night-journey; For an Annunciation; Michael Scott's Wooing; Mnemosyne; La Ricordanza (Memory); Con Mantod'oro, etc. (With Golden Mantle, etc.); Robe d'or, etc. (A Golden Robe, etc.); Barcarola; Barcarola; Bambino Fasciato; Thomæ Fides; Versicles and Fragments.

(Prose)

Saint Agnes of Intercession; The Orchard-pit; The Doom of the Sirens; The Cup of Water; Michael Scott's Wooing; The Palimpsest; The Philtre; Sentences and Notes.

In Vol. II.
(Translations—Verse)

Capitolo—A. M. Salvini to Francesco Redi, 16—; Henry the Leper, by Hartmann von

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Auë; Two Songs from Victor Hugo's "Burgraves"; Lilith, from Göthe.

(Prose)

The Return of Tibullus to Delia; Subjects for Pictures.

There are seven authorized forms in which the poems of Rossetti have been published, subsequently to the issue of the Collected Works. See Nos. 43 to 46, 51, 53, and 54. Under the title of "The Complete Poetical Works," an edition was issued in Boston, 1887, corresponding nearly enough with that portion of the Collected Works which consists of original poems.

1891.

(43) The Poetical Works / of / Dante Gabriel Rossetti / Edited with Preface by / William M. Rossetti / A New Edition in one volume / Ellis and Elvey / London / 1891 / All rights reserved

Crown 8vo, pp. xxxi, 380.

There was also a large-paper edition of 100 copies, 25 of which contained a duplicate impression of the portrait on Japanese vellum. This volume, printed from the same stereo-plates as the Collected Works, Vol. I., contains all Rossetti's original poems as given in that volume, along with my Preface thereto slightly condensed. It does not contain any other material. As frontispiece there is an etched portrait of Rossetti, from a photograph taken in 1864.

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1892.

(44) Dante and his Circle / with the Italian Poets preceding him / (1100-1200-1300) / A Collection of Lyrics / Translated in the Original Metres by / Dante Gabriel Rossetti / Part I. / Dante's Vita Nuova, etc. / Poets of Dante's Circle / Part II. / Poets chiefly before Dante / A New Edition / with Preface by / William M. Rossetti / Ellis and Elvey / London / 1892 / All rights reserved

Crown 8vo, pp. xl, 403.

There was also a large-paper edition of 35 copies. As in the last preceding item, this volume is printed from the same stereo-plates as the Collected Works (Vol. 2), and it reproduces our No. (29). The Preface is the only addition.

1893.

(45) Ballads / and / Narrative / Poems by / Dante / Gabriel / Rossetti

The colophon runs thus: Here ends the book of Ballads and Narrative / Poems, written by Dante Gabriel Rossetti, and / printed by William Morris at the Kelmscott / Press, 14 Upper Mall, Hammersmith, in the / County of Middlesex; finished on the 14th day / of October, of the year 1893. Kelmscott / William Morris / [device] Published by Ellis and Elvey, 29 New Bond Street.

8vo, pp. 227.

This Kelmscott volume, bound in white vellum with strings, has an ornamental title-page and first page, and

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ornamental initial letters to the poems, with red-ink printing freely interspersed for borders, headings, etc. It contains 19 poems; beginning with The White Ship and The King's Tragedy, and ending with The Orchard-pit and The Bride's Prelude.

1894.

(46) Sonnets / and / Lyrical / Poems by / Dante / Gabriel / Rossetti

The colophon follows the same lines as in the preceding item, the printing being "finished on the 20th day / of February of the year 1894."

8vo, pp. xii, 197.

The general get-up conforms to that of the preceding. The contents begin with The House of Life. There are 119 other poems. The first two are The Stream's Secret and The Portrait, and the last two are two of the "Versicles and Fragments," untitled. Of Nos. 45 and 46, 304 copies were printed on paper, and 6 on vellum.

1895.

(47) Dante Gabriel Rossetti / His Family-Letters / with a Memoir / by / William Michael Rossetti / Manus animam pinxit / Vol. I. / London / Ellis and Elvey / 1895.

Demy 8vo, pp. xxxiv, 440.

Vol. II. (same title).

pp. 436.

There was also a large-paper edition of 50 copies.

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Vol. I. contains the Memoir; Vol. II. the Letters. In Vol. I. there are four portraits, one of them by Mrs. Dante Rossetti, the others by Dante Rossetti; in Vol. II. five portraits by Rossetti, and a facsimile of a letter of his. The letters in Vol. II. are all the extant letters of any importance (or in some instances extracts from letters) which he addressed to members of the family—(A) his Aunt Charlotte L. Polidori, (B) his Mother, (C) Myself, (D) his Grandfather Polidori, (E) his Father, (F) his Sister Christina (G) his Uncle Henry F. Polydore, (H) his Sister-in-law Lucy Rossetti. The book does not include any letters other than family letters. The total number is 348.

The following verses by Rossetti, not to be found elsewhere, are contained in this book:—Vol. I. p. 165, To Thomas Woolner, First Snow, 9 February 1853 (a sonnet); p. 328, couplet on "Olive." Vol. II. p. 40, Quatrain, "'Twas thus," etc.; p. 68, sonnet beginning "Woolner and Stephens;" p. 69, sonnet beginning "The first a mare;" p. 71, "Last Visit to the Louvre; The Cry of the P. R. B., after a careful examination of the canvases of Rubens, Correggio, *et hoc genus omne;*" p. 73, Last Sonnets at Paris (3); p. 75, From Paris to Brussels—On the Road (the latter portion of this is in the Collected Works); p. 77, L'Envoi: Brussels, Hôtel du Midi: 18 October; p. 78, On the Road to Waterloo: 17 October (en Vigilante, 2 hours); On the Field of Waterloo; p. 79, Returning to Brussels; p. 83, Sonnet, "The hop-shop is shut up," etc.; p. 122, Maccracken (a quasi-sonnet, parodying that by Tennyson, The Kraken); p. 175, Quatrain, "Christ sprang from David Shepherd," etc. (being a motto for Rossetti's picture The Seed of David). This last was reprinted in the illustrated edition (No. 54).

Before the close of 1882 I resolved to publish the family letters of my brother; and at that time Mr. Theodore

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Watts-Dunton undertook to write a memoir to accompany the letters. Up to July 1894 the memoir had not been produced (though I believe some parts of it were written): so I then decided that I would myself write a memoir, and it forms Vol. I. of this book. On more grounds than one I considered, and still consider, that a memoir would have come more appropriately from the hands of Mr. Watts-Dunton than from my own.

1896.

The Atlantic Monthly.

In the numbers for May, June, July, and August, 1896.

(48) Letters by D. G. Rossetti.

These letters were addressed to the Poet William Allingham. Dr. George Birkbeck Hill edited them. They were republished in 1897, in an extended form, in a volume bearing the title—Letters / of / Dante Gabriel Rossetti / to William Allingham / 1854-1870 / by / George Birkbeck Hill, D.C.L., LL.D. / Honorary Fellow of Pembroke College, Oxford / Editor of Boswell's "Life of Johnson," etc. / . . London / T. Fisher Unwin / Paternoster Square / 1897.—There are fourteen illustrations.

1898.

(49) The / Blessed / Damozel / By D. G. Rossetti / Introduction / By W. M. Rossetti / Decorations / By W. B. Macdougall / [Device] Desormais / London / Duckworth and Co. / 1898

Quarto, pp. xviii.

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The pages of the poem are not numbered, but the verses, XXV., are numbered.

As notified at the back of the sub-title, "the poem given here is as it originally appeared in The Germ." The Introduction may be consulted as giving details, not elsewhere clearly defined, about the poem. (It is wrong in one point, stating that a false rhyme, "swam" with "warm," was at one date introduced; for the word is "swarm," instead of "swam." This error appeared first in Mr. Sharp's book, No. (39), from which I inadvertently copied it.)

The Pall Mall Magazine.

In the number for December 1898.

(50) Some Scraps of Verse and Prose by / Dante Gabriel Rossetti.

The framework of this article is written and signed by myself. The pieces by Dante Rossetti here given are—Mater Pulchrae Delectionis | Ave. [These are two earlier versions of the poem published in 1870 as Ave.] Sacrament Hymn. | Shakespear and Blake. | On a Handful of French Money. | At the Station of the Versailles Railway. | In the Train, and at Versailles. | Sir Peter Paul Rubens (*Antwerp*). | Ashore at Dover. | Another Love. | The World's Doing. | [The last two are sonnets written to *bouts-rimés*.]. The English Revolution of 1848. | Parody on "Uncle Ned." | Deuced Odd; or, the Devil's in it. [This last, alone, is wholly in prose—a fragment of a tale.] Owing to an oversight of mine, two other pieces, blank verse and sonnet, were admitted into this series: they had been previously published in the Collected Works, and should have been excluded. This article contains a portrait of Rossetti, and four designs by him.

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1899 to 1901.

(51) The Siddal Edition Ellis and Elvey London.

Small 8vo.

This edition is in seven volumes, separately purchasable. The title-pages differ, and I do not give a complete transcript of any one of them. The first volume consists of Ballads (three); the second, of The House of Life; the third, of Poems (Dante at Verona and others); the fourth, of Poems (A Last Confession and others); the fifth, of Poems (The Stream's Secret and others); the sixth, of Poems (The Bride's Prelude and others); the seventh, of The New Life of Dante Alighieri, translated. Each volume has a frontispiece by Arthur Ellis, and a Prefatory Note by me. This edition is issued in two forms—cloth binding, and leather binding in case. It comprises, along with the Dante translation, all Rossetti's original poems as printed in the Collected Works. The translation, in a cheaper form, was reissued in 1904, a process print of Rossetti's Beata Beatrix being substituted for the previous frontispiece.

1900.

(52) Lenore / by / Gottfried August Bürger / Translated from the German / by / Dante Gabriel Rossetti / Ellis and Elvey / 29, New Bond Street / London, W. / 1900 / [*All rights reserved.*]

8vo, pp. 35.

Also a large paper edition of 25 copies.

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This translation was made by Rossetti towards June 1844, age sixteen—earlier than any other translation of his. No MS. of it remained in the family; but one turned up for sale in 1899, and was bought by the publisher, Mr. G. I. Ellis; it has since been rebought at a much larger price. Mr. Ellis proposed to publish it, and invited me to write a Prefatory Note, which I did. It has not, as yet, been reproduced in any other form. As stated on page 16, the original MS. has been followed as regards spelling, punctuation, etc.

1903.

(53) The New Life / (La Vita Nuova) / of / Dante Alighieri / Translated and Illustrated / by / Dante Gabriel Rossetti / Ellis and Elvey / London / 1903

8vo, pp. xiv, 112.

This is the same translation as in previous instances. The Introduction by Rossetti is the same as in The Early Italian Poets, etc., preceded by his sonnet "On the 'Vita Nuova' of Dante." There are 9 illustrations, all his own work, reproduced by a photographic process.

This volume had been preceded (1902) by an Italian edition of the Vita Nuova (Roux e Viarengo, Torino-Roma) also illustrated from Rossetti's works, 11 specimens. The Italian edition, which has been on sale in England likewise, gives of course Alighieri's own work, not Rossetti's translation. Of the illustrations, 8 are the same as in the English book. "The Lady of Pity" is a different head, and two other subjects are additional. There is a Preface by Antonio Agresti.

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1904.

(54) The Poems / of / Dante Gabriel Rossetti / with Illustrations / from his own Pictures and Designs / Edited / with an Introduction and Notes by W. M. Rossetti / vol. I / London: / Ellis and Elvey / 1904.

Quarto, pp. xxvii, 228.

Also vol. II, pp. xv, 246.

30 copies had the plates on Japanese vellum.

In Vol. I. the Illustrations are 10 in number, photogravures, the frontispiece being The Blessed Damozel; in Vol. II. also 10, the frontispiece being Fiammetta.

This edition contains, apart from Versicles and Fragments and a few other minor items, all the original poems of Rossetti, as in the Collected Works. The sonnet "Nuptial Sleep" has been restored to its place in The House of Life; and three poems not in any other edition are added, viz.: the sonnet "After the French Liberation of Italy" (see No. 15), a companion sonnet, "After the German Subjugation of France, 1871," and a ballad, "Dennis Shand," which treats of an amour between a noble lady and her page. It is written in a light bantering style, and, though there is nothing in it open to serious exception, Dante Rossetti decided not to publish it in his lifetime. All these four items appear in Vol. II., which contains also 19 specimens of Rossetti's translations—mostly from the Italian, but much the longest is from the German of Hartmann von Aue, "Henry the Leper."

The editorial matter to this edition consists of a Preface, an Introduction (much the same as in the Collected Works), and Notes to each volume, considerably ampler than in any

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other edition. All these are my work. The slight footnotes by Dante Rossetti which appear in some other editions are transferred to the end, with a view to the sightliness of the page.

Besides Nos. (47) and (48), there are some other published letters by Rossetti, which I need not specify with the like particularity. The following may be mentioned:

October 15, 1865. A letter in *The Athenæum*, refuting an erroneous statement that he was mainly a water-colour painter.

March 27, 1877. A letter in *The Times* as to his not exhibiting in the Grosvenor Gallery.

August 1878. A letter in *The Times* regarding some drawings falsely attributed to him.

December 28, 1878. A letter in *The Times* refuting an allegation that he had treated the Princess Louise with incivility.

Letters in Hall Caine's *Recollections of Dante Gabriel Rossetti*, 1882; in J. H. Ingram's *Oliver Madox Brown, a Biographical Sketch*, 1883; in the *Century-Guild Hobby-horse*, in an article by the Editor, 1889, Letters addressed to Frederic J. Shields; in two sale-catalogues of Sotheby, Wilkinson, and Hodge, 1890 and 1898; in William Bell Scott's *Autobiographical Notes*, 1892; in Sir John Skelton's *Table-talk of Shirley*, 1895; in Ford H. M. Hueffer's book named *Ford Madox Brown*, 1896; in *Ruskin, Rossetti,*

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Præraphaelitism, edited by me, 1899; in *Præraphaelite Diaries and Letters*, edited by me, 1900; in *Rossetti Papers*, 1862 to 1870, compiled by me, 1903. The last named three volumes contain some verses by Rossetti not otherwise published, viz.: the *Ruskin* volume, some grotesque lines to Madox Brown, and a Valentine to Miss Siddal; the *Diaries and Letters*, a sonnet Between Ghent and Bruges, and some bantering lines to John Lucas Tupper; the *Rossetti Papers*, a jocular sonnet in Italian to Madox Brown, and twenty specimens of Rossetti's *Nonsense Verses*, (such as are termed *limericks*). Of these three volumes, the former two contain also some illustrations by Dante Rossetti.

In the *Manchester Quarterly*, 1883, an article appears by George Milner, "On some Marginalia made by D. G. Rossetti in a copy of Keats's Poems."

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BOOKS ILLUSTRATED BY ROSSETTI.

1855.

(1) The Music Master, / a Love Story, / and / Two Series of Day and Night Songs. / By William Allingham. / With nine woodcuts, / seven designed by Arthur Hughes, one by D. G. Rossetti, and / one by John E. Millais, A.R.A. / London: / G. Routledge and Co. Farringdon Street. / New York: 18, Beekman Street. / 1855.

The design by Rossetti illustrates the poem, The Maids of Elfen-Mere, p. 202, engraved by Dalziel Brothers. It reappears as frontispiece to another volume, No. (5) as named below.

1857.

(2) Poems / by / Alfred Tennyson, D.C.L., / Poet Laureate. / London: / Edward Moxon, Dover Street. / 1857.

There are numerous wood-designs by various artists. Five are by Rossetti, viz. (a) The Lady of Shalott; (b) Mariana in the South; (c) The Palace of Art—two designs, one of The Death of St. Cecilia, and the other of King Arthur in Avalon; (d) Sir Galahad. The designs (a) and (c) are engraved by Dalziel Brothers; (b) and (d) by W. J. Linton. The St. Cecilia design, representing the saint ex-

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piring as she is kissed by the Angel of Death, may be regarded as Rossetti's own invention, for there is nothing to correspond in Tennyson's poem.

1862.

(3) Goblin Market / and / other Poems. / By / Christina Rossetti. / With two designs by D. G. Rossetti. / Cambridge / Macmillan and Co. / and 23, Henrietta Street, Covent Garden. / London / 1862.

The designs are (a) a Frontispiece inscribed "Buy from us with a golden curl": this was engraved by Charles Faulkner, a member of the firm of Morris, Marshall, Faulkner, and Co.: and (b) a drawing on a preliminary title-page, inscribed: "Golden head by golden head," engraved (I think) by W. J. Linton. Both these designs illustrate the poem Goblin Market. They reappear in some later editions, such as that of 1891, of Christina Rossetti's Poems (collected): here design (b) is not in title-page form.

1866.

(4) The / Prince's Progress / and / other poems. / By / Christina Rossetti. / With two designs by D. G. Rossetti. / London: / Macmillan and Co. / 1866. / *The Right of Translation and Reproduction is reserved.*

The designs are (a) a Frontispiece inscribed: "You should have wept her yesterday": and (b) a drawing on a preliminary title-page, inscribed: "The long hours go and come and go." Both these designs, which illustrate the

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poem The Prince's Progress, are engraved by W. J. Linton. They reappear in later editions of Christina Rossetti's Poems, under the same conditions as noted for book (3).

1888.

(5) Flower Pieces / and / other poems / by / William Allingham / with two designs by Dante Gabriel Rossetti / London / Reeves and Turner, 196, Strand / 1888 / [*All Rights Reserved*]

As mentioned under No. 1, this volume reproduces as Frontispiece the design of The Maids of Elfen-Mere. It also contains—illustrating The Queen's Page, from Heine, p. 189—a processed design, made in 1854 under circumstances stated by Mr. Allingham in a note.

In a book by Maria Francesca Rossetti, 1871, named *A Shadow of Dante*, the frontispiece woodcut, although actually drawn for the block by H. Treffry Dunn, follows a design made by Dante Rossetti. It represents Dante Alighieri in youth and in advanced age, with the shadow thrown by the second profile. There are also, by Dante Rossetti, a portrait of Christina Rossetti, in her volume New Poems, 1896, and in the volume of her Poetical Works, 1904; three family portraits in the volume named Gabriele Rossetti, 1901; and a second portrait of Christina Rossetti in the Golden Treasury selection of her poems, 1904. This last-named portrait, less delicately rendered, forms the frontispiece to the *Præraphaelite Diaries and Letters*.

Besides the binding of his own Poems No. (17), Rossetti designed the binding of at least four other volumes. The most important of these designs is for *Parables and Tales* by Thomas Gordon Hake, 1872.

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TRANSLATIONS FROM ROSSETTI.

Some of these have been already mentioned, and I need not recur to them. There are also—

In Italian.

By Luigi Gamberale: 1878, Un' Ultima Confessione (Campobasso). 1881, in *Poeti Inglesi e Tedeschi* (Firenze), the same, Gentì (for Jenny), and five others.

By Ettore Ciccotti, 1893, La Fanciulla Beata.

By Antonio Agresti (Firenze), 1899, Poesie di Dante Gabriele Rossetti. Contains Un' Ultima Confessione, Sorella Elena, Il Bordone e la Scarsella (Staff and Scrip), and eleven shorter poems. There is an ample introduction, relating to British painting and the career of Dante Rossetti.

By Olivia Rossetti Agresti, in a review named *Flegrea* (Napoli), 1901, La Mano e l'Anima.

By Professor A. Galletti (Verona), 1903, in *Studî di Letterature Straniere*, various translations in prose from The White Ship, The King's Tragedy, Eden Bower, etc.

By Professor E. Teza (Padova), 1904, Un' Ultima Confessione.

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In French.

By Gabriel Sarrazin. In *Poètes Modernes de l'Angleterre* (Paris), 1885. Translations in prose from The Portrait, The Blessed Damozel, etc.

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